SHAW'SCÆSAR PLAYAND MAN

A DRAMATIC HODGEPODGE WITH A FINE CENTRAL PIGERE.

The Mightlest Julius as a Twentieth Century Hamlet - Angehronism and Drama -Forbes Robertson at His Best-"The Shulamite" and Miss Lena Ashwell.

It is one of the sayings of George Bernard Shaw that the test of a creative writer's authenticity is whether he has his own original system of morality. Or rather it is two of his sayings, for he has repeated the idea in the preface to this very play of "Cæsar and Cleopatra," which is the pièce de résistance of the present week, only substituting the word philosophy for morality. Whether or not this be true, it is certain that Mr. Shaw has invented a new system of fooling, and this is a thing for which we, the people, care a thousand times more than for all the systems of morality and philosophy ever perpetrated It was the formula of the Shakespearian clown to make his folly the stalking horse of his wisdom. Mr. Shaw makes his philosophy the stalking horse for his folly.

His airiest nothing he gives a local habitation between a portentous introduction and contentious notes, and then claps on it a high sounding philosophic name With a vivacity and apparent conviction worthy of a patent medicine faker, he argues that the true elixer is to be had only in his bottles, and that all others are impostors. "Cæsar and Cleopatra" he proclaims as better than Shakespearebetter as natural history of the human animal he adds with effective modesty, if not as a drama.

In the printed page it was possible to maintain in this sort of thing the semblance of gravity. In England this semblance passed for the real thing. The British public, in its stolid determination not to be fooled, has refused to accept the plays because they are not according to the labels Shaw puts on them-thereby fooling itself motley of the present era. One of the curiosities of literature is the voluminous. persistency with which London critics, always excepting the solid William Archer, have argued that this comedian's gravity is a comedian's gravity. The moment, however, a Shaw play takes on flesh and blood in the playhouse before an apprehending audience things become what they are. And be it humbly said to our credit that we have taken Shaw at his true value. He is not better than Shakespeare, or as good as any real dramatist, but he has invented a new system of nonsense, and to us it is a better one than any which has preceded it. for the simple reason that it is of our own temper and time.

Two salient impressions remain of Forbes Robertson's production at the New Amsterdam. One is of a preposterous medley of genres, ranging from farcical burlesque to high tragedy, and the other is of a delight as exhilarating as it is varied, with only occasional intervals of boredom.

What is the explanation of so strange a phenomenon? When Shaw was shown a batch of New York crit cisms on one of his plays he descended to the obvious truism that he could have written them better But the fact remains that he has falled as signally as any of his critics to point out the precise line at which he causes to be the blower of intellectual bubbles and becomes serious. When James Huneker's "Iconoclasts" was published Max Beerbohm fell upon it with the horrid accusation that in one place it asserted Shaw's deadly earnestness and in another branded him mere jester. Both statements are obviously true. But neither the pumping wit of Max nor the cosmic brilliancy of James was able to throw light on the prec'se demarcation. Least of all is the playwright himself able to draw the line. Consciously or unconsciouslyprobably the latter-the whole effect of his critical acrobatics is to make the confusion twice confounded. Nobody knows.

This much, however, is certain. If Shaw had bad the power of self-criticism generally found in complete genius he would have spared us the formless ineptitudes of this play and given us a complete and harmonious fabric No one objects to shamelessly gagging the lines of Julius Corear or to intellectually playing horse with him That is the best thing Shaw does. But if he had known how little serious he is as a philosopher and how very serious as an art st in nonsense, there would have been no bloody murder on the stage and no ted ous melodramatic plotting. Folly of the most irresponsible is twin brother to wisdom, even to wisdom with a suffusion of the high tragedy of thought; but it clashes fatally with the drama of human passions.

One element in the play, however, maintains its own integrity, and that is this Shawesque Casur. I doubt whether any of us, in the first night reports of the performance, had time to realize how lovable, vast and solidly constructed a character he is, and with what tender divination Forbes Robertson portrays him. In moral and spiritual fibre he is, on the one side, closely allied to Hamlet-emphatically it is not merely the fact that Forbes Robertson embodies him which suggests this. On the other, and more prominent side, he is ailled | John Barrymore and Beatrice Agnes. to Shaw and the twentieth century. These are among a multitude of reasons why he is not true to the natural history of the mightiest Julius. Of the energy, will and practical scope of the Colossus of empire there is no adequate suggestion. No man, it may be true, is a hero to his valet. He may even be, as Shaw here makes out, the occasion for topical jest. But Casar as protagonist of the modern philosophical humaity, as inspired by the gaseous, Shawesque

wind bag, that is impossible. Where this Casar shines is in his polished address as man of the world, in his friendly humorous and intelligent loquacity, his half loverlike sympathy with the girlish Cleopaira, his half fatherly concern for His emotion upon hearing of the murder of Pompey is as finely conceived as Hamler's on seeing the skull of Yorick, and instinct with a deeper humanity. As the scene went off it was marred by juxtaposition with such fooling, but while that negatived the fine and deep skill of the actor it could not destroy it, or the excellence of

the lines in themselves. It is as the prophet of forbearance. of elemency, that this Crear rises to his most spiritual beights. The girlish Cleapairs, drunk with her newly discovered power, tes procure i the murder of her enemy, futhings, and in justifying herself to Carar says. "If one man in all Alexan fria can be found to say that I did wrong I swear to have myself crucified at the door of the palace by my own slaves." Cirgor answers: 'If one man in all the world out be found, now or forever, to know that you did wrong that man will have either to congrer the world, as I have, or he crucitied by it." The uproar of the populace herering the palace increases. "These knockers in the streets are also believers n venges bee and stabbing. You have slain their leader. It is right that they shall siar you. And then, in the name of that right shall I not slav them for murdering

their queen, and be slain in my turn by their countrymen as the invader of their fatherland? Can Rome do less than slay these slayers, too? And so, to the end of bistory, murder shall breed murder, always in the name of right, and honor and peace, until the gods are tired of blood and create a race of men that can under-

stand." This is, of course, not the spirit of the slayer of Vercingetorix, of the conquerer of the world, of the self-oreated emperor of Rome. It is the spirit of Little England, and G. B. S. is its prophet. The opening allusion to the Crucifixion is an anachronism, wilful and conscious-an intrusion of the point of view of the dramatist which would ruin the scene, if anything could. But given the premises of the play, and with Forbes Robertson to read the lines, the effect rises very high into the region of the tragedy of

It is a thousand pities that Shaw did not respect his own limitations and the limitations of the kind of piece he was writing. Essentially the play is a jen d'esprit a very high order-so high that as long as the playwright maintains his equilibrium no reach of the mind or the soul is too high for it, gag, quip, paradox and anachronism notwithstanding. But this very speech was preceded by the death gurgle of Pothinus and followed by the sight of Ftatateeta-a comic opera nurse, mind you, even to her name-lying at the foot of the idol of Ra, her blood deluging the white stone of its

Ashwell is making her first American appearance, also suffers from a lack of technical mastery in the whole, and is also largely redeemed by one central character. Its faults are those frequently found in dramatized novels, a lack of compactness. lucidity and climax in the construction, and the absence of any dramatic atmosphere other than is given by the back drop. Matters move in a devious and irregular course to an inconclusive and insignificant end. It has, however, the virtue, which acters and situations with a certain solid,

if crude, reality.

Oom Simeon is an old Boer of the pa triarchal cast, who has married a second rife, a beautiful young woman, whom in his Biblical language, quoting the Song of Solomon, he calls the Shulamite. Less soundly conceived he could not fail to have been a mere figure of melodrama, for it is his pleasant habit to beat his young wife with the siambok for trivial offences, and on finding that, though innocent of actual sin, she loves and is loved by a young Englishman he departs to get his rifle and shoot her. But somehow or other Mr. Askew and Mr. Knobloch manage to make one believe in the old fellow. He has the qualities of his defects in full measure. Though he wields the Mosaic rod and interprets the doctrine of the submission of women with all the force of obstinacy, he manifestly dotes on the physical charms of his Shulamite, adorns her with silk and, granted obedience, lavishes husbandly

affection on her. His conduct in the central situation of the play is as convincing as it is startling. To save herself from the lash-there are dramatic reasons why the blow should not be struck-Deborah the Shulamite falsely declares that she is with child. In the instant the childless old man, filled with the true patriarchial aversion to race suicide. melts into doting tenderness. The reason for the threatened lashing was that she had disobeyed his command not to read a play of Shakespeare. Now he pours out on her not only Shakespeare but the literature of the world. Then, producing an ancient trunk, he delightedly shows her the baby | Louis Grisel. shoes and cap of a dead child by his first secure in the belief that Deborgh's anticipations as to their second appearance on the stage of life harmonize with his own. The bigness and the rigor of the man, his seifishness and his tenderness, his obstinacy and his weakness, are all there; and Mr. Mawson, who played Oom Simcon, scored the one indubitable success of the perform-

Miss Ashwell was less fortunately provided for. The character of Deborah was not lacking in the sympathetic quality, and in heroism. Certain of the scenes had a powerful emotional appeal. But, standing as she did throughout in the centre of the action, the lack of grip in the play as a whole undermined her best efforts. Her voice, though powerful and not inflexible, has a metallic ring which is little calculated to touch the heart, and her best efforts are gained by repression rather than by utter-Sometimes her speech was so hurried and colloquial as to be inaudible. But she had a charming person, distinguished presence, and technical authority. It is to be regretted that she did not make her appearance among us in a stronger play and a less gloomy one. JOHN CORBIN.

THE RROOKLYN THEATRES. Ethel Barrymore at the Montagk -"Julie Honbon" at the Snubert

Ethel Barrymore in 'Alice-Sit-by-the Fire," J. M. Barrie's three act comedy satirizing the modern problem play, will be at the Montauk this week. Miss Barrycompany includes Bruce

The Shubert is to have Louis Mann and Clara Lipman in the latter's comedy, "Julie

Florence Bindley in "The Girl and the Gambler" is the attraction announced for the Grand Opera House. To-night Slafer s band will give a concert.

"The Queen of the Highbinders," with Leila Davis in the chief female part, will be

The Orpheum's bill is headed by William H. Thompson in the short play "For Love's Sweet Sake." Others are the Great Lafay-fayette, Carleton Macy and Maude Edna Hall. Jack Norworth, Grace Cameron and

A one act tragedy in which Mr. Edwards Davis, a former minister, will appear, is the principal novelly booked for Hyde & Behman's. It is called the "Uumasking." "A Jay Circus" by Sherman and De Forest and a company of fifteen persons will be the other headliner. Other acts are the the other headliner. Other acts are the Barrows-Lancaster company in a new comedy; Fanny Rice, the Empire Comedy Four; Barry and Halvers, John D. Gilbert and the Three Mitchells.

The Bowery Burlesquers will be at the Gayery Theatre this week.

The Star Theatre this week will have Fred

From the Philadelphia Ralletie Thomas Watkins of Princeton, Ind. is engaged in the odd business of furnishing foxes to fashionable hunting clubs. Mr. Watkins was talking the other day

Mr. Watkins was talking the other day about a certain master of the bounds.

A strange man, said the fox purveyor. A cool one and no mistake.

This wife isst week felt ill and the doctor was sent for. The doctor after he had seen the lady, said to the huntsman.

"Your wife is in rather a bad way. He hesitated. Then he went on solemnly. Do you want to know the worst?"

"Certainly, said the husband, certainly.

Tell me the worst—is it to be Palm Reach or the Biviera?"

KYRLE BELLEW IN A NEW PLAY.

CONAN DOYLE'S "BRIGADIER GERARD' ON THE STACE.

Robert Mantell in a Season of Shakespears at the Academy of Muste-May Irwin to Return in a New Hobart Farce -Clay Clement to Try It Again.

"Brigadier Gerard," Conan Doyle's newest omedy, with Kyrle Bellew in the title rôle, will be produced at the Savoy Theatre to-morrow evening. In the play the Brigadier figures in some new adventures. He goes on a mission for Napoleon and blunders in and out of adventures, but is saved by his luck after all. The play was originally presented by Lewis Waller in London, where it found much favor. Charles Dillingham, who produces it, has surrounded Mr. Bellew with a cast which includes Ida Conquest, Elsie Ferguson, Henry Harmon, A. G. Poulton, Hayward Ginn Frank Connor and Menifee Johnstone. An election day matinée and a Saturday matines will be given this week, with regular matinées on Wednesdays and Saturdays the weeks to follow.

Robert Mantell will begin to-morrow night an engagement of four weeks in the Academy of Music, acting in eight playsseven of Shakespeare's and Bulwer's melo-drama of "Richelieu." Mr. Mantell's Shakespearian rôles will include those h "The Shulamite," the emotional drama | acted in the Garden Theatre a year ago, of life among the Boers in which Miss Lena save Romeo—the title parts of "King Ashwell is making her first American ap- Richard III..." "King Lear." "Hamlet," "Othello" and "Macbeth." He will besides be seen as lago, as Shylock and as Brutus in "Julius Cæsar." Mr. Mantell's roles for the first week will be Richard III to-morrow. Tuesday and Wednesday nights and at the special performance of Tuesday afternoon, election day; Hamlet on Wednesday afternoon; and Lear on Thursday Friday and Saturday nights and Saturday afternoon. Miss Marie Booth Russell continues as his leading woman, and will be out of the most delicious performance in end. It has, however, the virtue, the Portio in the revival of "The Merchant of Venice."

> May Irwin will return to the Bijou toorrow night in a new farce by George . Hobart, called "Mrs. Wilson, That's All." Mrs. Wilson is a bridge playing society woman who believes that her husband is She remarries and there turns up double of the missing Wilson. The widow, believing that she is a bigamist, decides on flight, but before that is necessary the mixup is explained. Miss Irwin has several new songs, including "Good-by Moses Andrew Johnson," "Moonshine" and "Pretty Kitty." In her company are Adolph Jackson, John E. Hazzard, Lillian

> Clay Clement will replace "Sam Houston" at the Garden Theatre to-morrow night with "The New Dominion," a comedy of which he himself is the author. Mr. Clement is the Baron ron Hohenstauffen, an attaché of a Washington embassy who goes to live in the old home of an impoverished Southern family. There he falls in love with and finally marries the daughter. In Mr. Clement's company are Orson M. Dunn, Alfred Henderson, Kathleen Kerrigan and

Fay Templeton, who was seen in George . Cohan's musical play, "45 Minutes From Broadway," at the New Amsterdam Theatre last season, will return to this city at the New York Theatre to-morrow evening. Her supporting company will be the same as that which played with her at the New Amsterdam, and will include Victor Moore as K'd Burns, Emma Littlefield, Julia Ralph, Marion Singer, Donald Brian, Charles Prince, James H. Manning and

Richard Carle and "The Spring Chick will begin the fifth week of the engagement at Daly's Monday. "The Belle of Mayfair" will be produced at this theatre on Monday evening, November 19.

Forbes Robertson and Gertrude Elliott in George Bernard Shaw's satirical play. "Cæsar and Cleopatra." enter upon their second week at the New Amsterdam Theatre to-morrow evening.

Edward Peple's attempt to satisfy the public demand for high class melodrama in "The Love Route" is finding favor at the new Lincoln Square Theatre.

William Gillette in "Clarice" will give an extra matinée on Tuesday.

Blanche Bates is nearing the end of her long run in 'The Girl of the Golden West'

At the Empire John Drew in the Pinero comedy, "His House in Order." will give a natinée on election day, but not on Wednes-

The Henry Arthur Jones play. "The Hypocrite," will have nine performances

this week, an election day matinee being added to those of Wednesday and Saturday. Charles Frohman's two successful musical comedies, "The Little Cherub" at the Criterion and "The Rich Mr. Hoggenheimer"

at Wa'lack's will give Tuesday and not Wednesday matiness this week Klaw & Erlanger's production of Gen. Lew Wallace's romantic novel. "The Prince of India," will begin its last three weeks at the Broadway Theatre to-morrow evening. Anna Held in "A Parisian Model" is booked

"The Tourists" at the Majest'c enters upon its twelfth week to-morrow. An important addition to the cast is that of William T. Carleton, who now impersonates the Rajah. Kate Uart will to-morrow repeace Anna Boyd as Letitia Hemmingway, the governess.

presentation at this theatre on Novem-

At the Lyric Lena Ashwell is making friends in America by her impersonation of Deborah in "The Shulamite."

James T. Powers made his reentry on Broadway as bandmaster Charlie Taylor of the Muzzervernugger band at the Casino last night in "The Rine Moon."

Owing to the election day matinee to be given by Montgomery and Stone at the Knickerbocker Theatre next Tuesday after-noon, the regular Wednesday matinee noon, the regular Wednesday of "The Red Mill" will be cut out.

"A Society Circus" at the New York Hippodrome enters upon the last three weeks of its stay on earth Monday night. When it is finally taken from the Hippo-drome stage Saturday night, November 24. the production and costumes will to the storehouse for good and all

Rose Stahl will begin the third month of

her appearances in New York at the Hackett Theatre Monday night. "The Lion and the Mouse" will begin its

fifty-third week at the Lyceum Theatre on Monday night. A special election day matinioe will be given Tuesday and returns will be received by special wire on Tuesday Viola Allen in "Cymbeline" enters upon

the third and last week but one of her engagement at the Astor Theatre to morrow

Carlotta Nilleon in "The Three of Us" hans

remains the attraction at the Madison

The demand for seats for Margaret Anglin and Henry Miller in "The Great Divide" at the Princess Theatre is so great that they are selling as far ahead as the middle of January.

But two more weeks remain of Eleanor Robson as Nurse Marjorie at the Liberty Theatre. On November 19 Miss Robson will make the second production of the ten she has in view for the present season, and the Zangwill play will not be seen again in New York.

Grace George with "Clothes," the Hopwood-Polick keen satire, is in the third month of her run at the Manhattan.

Willy Thaller, in Carl Karlweis's comedy of "Onkel Toni," will remain at the Irving Place all this week, except on Friday evening, when, to celebrate the anniversary of Schiller's birthday, "Maria Stuart" will be performed

James K. Hackett in the Sutro play, "The Walls of Jericho," will be the attraction at the Grand Opera House this week

The Yorkville will have the pantomime Beauty and the Beast."

"Home Folks," a popular play of rural life, will be at the Metropolis. Nat M. Wills in his new musical show, "A Lucky Dog," will be at the Fourteenth Street Theatre.

A Woman of Fire," one of the newest of Theodore Kremer's thrillers, is to be at the American.

The West End will have "As Ye Sow," the Rev. John Snyder s play of West End

"Ten Thousand Dollars Reward" will be at "Bertha the Sewing Machine Girl," is to

be at the Thalia. The Keith & Proctor stock company at the 125th Street Theatre will revive "Francesca da Rimini."

Vaudeville Bills.

Arnold Daly, in "How He Lied to Her Husband," continues to head the bill at the Keith & Proctor Fifth avenue house. Others in the bill are the Six Musical Cuttys, the Elinore Sisters, Kelly and Violette, Count Bulz and brother and Horace Wright.

At the Harlem Opera House George Evans in his monologue heads a bill which includes also Cressy and Dayne in "Town Hall To-night," Harry Gilfoil, the Sisters O'Meer, Matthews and Ashley and the Meredith Sisters.

The Union Square house will have Master Gabriel and George Ali in a condensed "Buster Brown;" James J. Morton in his monologue, John Ford and Mayme Gehrue, the Three Reynards, Catherine Hayes and Sabel Johnson, Orth and Fern, and "The Girl Behind the Drums."

Tom Edwards, an English ventriloquist. makes his first appearance in this country at Keith & Proctor's Twenty-third Street house, heading a bill which includes Walter-Jones and Mabel Hite, John W. World and Mendell Kingston, Frank Bush, Herr Grails and his trained monkeys, the Willis family, and Al Carleton

At the Fifty-eighth Street Theatre the chief entertainers on the bill are Willard Simms, "The Globe of Death," Dave Lewis, May Belfort, Thomas Keough and com-pany and the Flood Brothers.

At the Colonial Theatre next week the special engagement will be that of the Princess Estelle de Broglie, "the California girl who eloped with the Prince Robert de Broglie while she was a member of the Royal Opera House. Ethel Smyth has written another opera called "The Wreckers," which will be sung At the Colonial Theatre next week the Broglie while she was a member of the Opera Comique Company in Paris." The Prince will conduct the orchestra while the Princess will sing. Harry Tate, the English comedian, will be retained for a second week in "Motoring." Eph Thompson's troupe of trained elephants. Ryan and Richfield, Pat Rooney and Marion Bent, and Che William are retained to the composed a new opera, which has the euphonious title, "Buebschen's Weinachtstraum." and Gus Williams are among the others.

The Alhambra will have Robert Hilliard and company, Capt, Woodward's juggling sea lions, Bert Leslie, assisted by Sailor and Barbaretto; the Five Majors, Billy Single Clifford, the Fourteen Black Hussars and others.

The bill at Hammerstein's for the ensuing week will be headed by Fred Karno in "A Night in the Slums of London." Edna Aug. Ward and Curran. Edwin Stevens, the Three Meers, wire artists, are others

Chief of the attractions at Tony Pastor's are: James Witt Dougherty and his company, the Five Sullys, in a new comedy, 'The Fallen Hero'; Sam Collins, Madge Fox, Hathaway and Siegel, and Buck Sheffer and Mabel Trimmer.

Among the new attractions for the com ing week at the Eden Musee is the Kitaosoko troupe of Japanese jugglers.

The Colonial Belles will be at the New Circle Theatre this week.

The Gotham Theatre will have the Merry Burlesquers in "The Mummy Girl." The Twentieth Century Maids will be at

the Dewey. The Rentz-Santley company comes to Hurtig & Seamon's.

Rigo and his orchestra give nightly concerts at the Harlem Casino

Prince Randion, the latest armless won-der, will be at Huber's Casino.

Sunday Amusements. The Royal "Besses o' th' Barn" band will

be at the Hippodrome this evening. Alexander Owen is the leader. Andreas Schneider and Beatrice Fine are the vocal soloists. Burton Holmes's travel talk at the

Lyceum Theatre this evening will be devoted to "Vesuvius in Fury, the Eruption of 1906." This is the last of the series.

The fifth of the series of French concerts will be given at the Bijou. Henri Saml Vallier will make his first appearance.

The theatres which will give regular Sunday vaudeville concerts include the Majestic, the Keith & Proctor theatres. Albambra and Colonial, Hammerstei the Grand Opera House, the American, the New York, the New Star, the New Circle the Dewey and the Gotham, Hurtig & Seamon's, the Yorkville, the Metropolis and Dixon's Third Avenue.

How the Grocer Was Fooled. From the Butte Inter-Mountain A distracted fellow entered a grocer's shop

and said I believe I am an injured husband, sir and I desire to verify my suspicions by watch. ing a house in the next street. But I can do this safely only from the rear of your shop. Will you be good enough to fet me sit by the open window there for half an

To be sure," said the grocer
Some time passed. Then the realous
shand rushed through the shop, rolling his husband rushed through the shop, rolling his see and muttering.

I'll kill her. I'll go home and get the gun!' your wife? asked the grocer.

Yes, sobbed the man. My false wife, my adarted May. I cannot doubt her guilt. The grocer tried to detain him, but he got away. Nothing happened in the way of murder for an hour or more, and then the grocer made an investigation in the back of the shop to find that there had passed out through the open window three tube of butter, a crate of eggs, two bags of flour and a dozen hams.

OPERAS EUROPE WILL HEAR.

NOVELTIES FOR THE SEASON IN PARIS AND BERLIN.

Opera Comique to Produce Several New Works-Berlin to Hear New Setting of "Rigolette" by German Singers in Italian-The Wagner Copyrights.

André Messager is a candidate for the post of director of the Grand Opera in Paris. Pedro Gailhard is to retire in January. The net receipts for the past year were \$600,414, which is not a large sum for a theatre which is open ten months in the year. The Opéra Comique has for several years been a much more interesting institution. For the present season the novelties are to include "Le Bonhomme Jadis," set to music by Jacques Dalcroze, the Swiss composer; "Les Armaillis," by Gustave Doret, composer of the music for the vintage festival at Vevey in 1901; "La Legende du Pont, d'Argentan" and "Nail," a lyric drama by Isidor de Lara, in which Emma Calvé is to sing the leading

Less important artistically is the debut of Mile. Cleo de Merode at the Opéra Comique. She is to take the first part in a mythological ballet for which Francis Thome has com-posed the music.

posed the music.

Maillart's "Les Dragons de Villars" recently celebrated its fiftieth anniversary at the Opera Comique. Camille Erlanger has promised to give the same theatre the operatic setting he has made of Hauptmann's "Hannele." Iteynaldo Hahn has finished a music drama based on the legend of Prometheus. In spite of the demand for operas, Saint-Saëns's "L'Ancètre" has never been given in Paris since its performance in Monte Carlo last year, although it has been accepted for production in Bordeaux and other French provincial towns. Albert Alvarez recently resumed at the Grand Opera the part of Siegmund, which he sang there first two years ago without even exciting the admiration of his countrymen.

his countrymen.

Aino Ackté is not to go to Paris to sing in "Tosca." She has cancelled her contracts owing to the illness of her little daughter in Finland. In December she will begin her season singing at Stockholm and will then join Ernest Van Dyck's company for two months at Covent Garden. Georgette Leblanc, wife of Maurice Maeterlinck, will return to the Orders Comisme to sing in his countrymen. eturn to the Orera Comique to sing in Ariane.* It will be her first appearance at the theatre since she suddenly resigned in a fury because Mary Garden and not she was chosen to sing the heroine of "Pel-leaset Mélisande," made from her husband's play. The music of the new opera is by Paul Dukas.

When Raoul Gunsbourg brings the company from Monte Carlo to sing at the Royal Opera House in Berlin next winter the répertoire will consist of "La Damnation de Faust," "Don Carlos" and "Mefistofele, by Boite. Albert Saleza will be the leading tenor of the company and Emma Calve may sing the heroines of Berlioz and Verdi. The novelties at the Royal Opera House

in Berlin will be a new setting of "Rigoletto," which the German singers will give in Italian, Verdi's "Otello" and Glück's "Iphigenia at Aulis." The German opera comique called the "Komische Oper" give this winter Charpentier's "Los and revive Delibes's "Lakme" and Robinstein's "The Demon." In the Delibes opera Ruth St. Denis is to give her Indian dances. New works will be by Delius, described as an American composer; Wolf-Ferrari and d'Albert. The Royal Opera House has allowed the smaller theatre to produce "Carmen." which is done in the manner of the Opera Comique in Paris manner of the Opera Comique in Paris. The dialogue is spoken and the effort is to give a dramatic picture of life in Seville rather than to emphasize the lyric phases of the work. The competition of the newer

called "The wreckers, this year at Leipsic and later at leipsic and later at leipsic and later at leipsic for "Der Wald," sals. Engelbert Humperdinck has com-posed a new opera, which has the eupho-nious title, "Buebschen's Weinachtstraum." which is, in the vernacular, "Baby Boy's Christmas Dream." The Wiesbaden Opera House the other day performed Weber's "Oberon" for the one hundred and fiftieth

Dr. von Bary, one of the recent graduates of the opera school at Bayreuth, has been engaged as first tenor at the Royal Opera House at Dresden, to take the place of Carl Burrian, who comes to the Metropolitan Opera House. He was first heard as Tristan and made a success, although he is still

immature. Louise Reuss-Belce, who has sung for years at Bayreuth and was heard at the Metropolitan several seasons ago, has opened a school in Dresden to coach singers

in the Wagner operas according to the traditions of Bayreuth. "The Flying Dutchman" is the first of the Wagner operas to be pronounced free from the operations of the copyright laws of Germany and Austria and the work will be sung at Prague this winter on that ground, although the Wagner heirs have refused to give their sanction to the performance. A lawyer in Vienna professes to have discovered that these operas were conveniented under a previously said in copyrighted under a previously law and have for years been free for per-formance without royalties. The Prague Theatre has for some years tried in vain to get the right to give "The Flying Dutchman," but without success. The Wagner heirs refused to give the permission on the ground that the rights belonged to another opera house in the city. Now the opera will be sung in defiance of this refusal and if the attempt is successful all the

Wagner operas may be accessible.

The orchestra, chorus and technical personnel of the opera house in Budapest have announced their intention of striking unless salaries are raised before the first of November. The change can be made only through an act of Parliament, which does not convene until the first of next June. It is thought therefore that the theatre will be closed from November until June unless the Government will grant a special appropriation or an entirely new personnel can be collected before the first of November.

Fichard Strauss is not to have all the glory of havin composed a "Salome." Duke Wladislaw Lubormirski, the Polish co poser, has written an opera on the same subject, but Hirodian is the heroine after the model of the Massenet opera.

Suzanne Adams has just reappeared as Micaela in London after an absence of several years from the stage. Her voice is said to be as beautiful as ever. The opera season at Covent Garden will continue until within a few days of the time for Ernest Van Dyck to give his German season, which will provide opera all the year around for the first time in London. The new works to be sung are Catalani's "Lorelei" and Giordano's "Fedora." One of the most interesting among the new artists to appear is Maria Goy, who has sing Carmen with great stocess in her own country and France. Marie Brema, Martha Loeffeler-Burckgreat hard and Howard Hinkley are among the new artists secured for the German season. There will be weekly matinees, which are not given during the regular season. Clara Butt, who has been ill for more than

a year, will soon return to the concert stage

From Il Hundo I'moristica before the end of a case begun against his by a neighbor, gave orders to his lawyer to let him know the result by telegraph.
After several days he got the following telegram. Right has triumphed. He at once telegraphed back. Appeal immediately. AMUSEMENTS.

CARNEGIE HALL Wednesday Evening, November 7th

The N. Y. Symphony Orchestra

WALTER DAMROSCH Conductor Management HENRY WOLFSOHN

PROGRAMME 1. Overtures: "The Theatre Manager" -Mozart

Orchestra Concerto E minor . . . Chepin 3. Variations on a theme by Paganini -Brahms

a. Mosquito Song 6. Cradle Song Orchestra 5. Concerto C sharp minor (New Edition) - Ludwig Schytte

4. Two Russian Folksongs .

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Program—Georg Schumann.
Overture. "The Springtime of Love." Saint-Saens. "Africa"
Fantasie for Plano, with Orchestra. Played by the composer.
Saint-Saens, "Le Rouet d'Omphale"—Symphonic Poem.
Saint-Saens, (a) Allegro Appalesionato; (b) "Wedding passionato; (c) "Wedding passionato; (d) "Wedding passionato; (e) "Wedding passionato; (b) "Wedding passionat DAMROSCH passionato: (b) "Weddin, Cake." Played by the composer. Beethoven, Symphon. No. 3 (Evolea).

Tickets on sale at Box Office. Tickets on sale at Box Office.
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From the London Hospital. The labors of Sir George Murray Humphrey proved that there is about one cen tenarian to every 127,000 people, and that of seventy authenticated cases no one reached years; three only are said to have been 10 one 106. full exercise of the various powers

mental and bodily, is conducive to great age, so that there need be no fear of entering heartily, actively and with full interest and energy into the assigned work of life, physical

The inhabitants of any countryside, as Delabole in North Cornwall, point with ide to the number of hale and hearty octopride to the number of hale and hearty octo-genarians, nonagenarians and centenarians living among them as an evidence of their healthy environment and hygienic lives. So in Paris, with its 40,509 octogenarians and 620 nonagenarians, 80 of whom are approaching their hundredth year, six inhabitants are more than 162 years of age. han 102 years of age.

Low Shoes for Cold Weather Wear

From the Shoe Retailer A Lynn manufacturer recently received a large order for women's low cut shoes, to be delivered about November 10. This may or may not be unusual for the present period, but it would have been regarded as a strange but it would have been regarded as a strange proceeding a few years ago.

The oxford originally was intended to be a distinctively summer shoe, but apparently it is becoming an all the year article, more particularly with women, although there are many men who wear low shoes from January to December, except during the most inclement days of the winter months.

Shoe manufacturers of late years have done much to popularize this style. They have made the shoe over special oxford lasts, hence securing a much better fitting article than originally. The oxford of to-day looks better, fits better and is better in every way than the low shoes made five or ten years ago.

Flattering the Possum.

From the Atlanta Constitution 'My, my!" said the old Georgia darky is the possum sped away from him, "You sho' is handy wid yo' foots, honey, en onlike some folks I knows uv you'd ruther git out er der way er trouble den have a reputation

er der way er trouble den have a reputation fer bearin' it cheerful.

But how you gwine know how de wor!' 'trectates you ef you don't stop en pass de time er day with it? If you could only see how juiey brown vou look atter you come off de fire en hear de folks at de tablessmackin' dey mouth at de very sight er you en could feel in yo'soul dat you wur makin' de worl' religious enough ter say grace over you hit's my opinion you'd feel sich a grateful' ness you'd come right up ter de ol' man en lay down at his two foots en say: 'Yer I is, suh. Des take me long wid you.'

Protecting Outdoor Plants. From the Garden Magazine.

Empty flour barrels and boxes are often used for covering shrubs. If you have these materials, first bank up the shrub well with good, dry leaves, and after placing the box or barrel, bank this also outside with manure to keep out the frost. If the barrel is it an exposed jestition anchor it with stakes and

Old grain sacks are sometimes used, be inc put over the shrubs, tied in place, and then banked up with leaves or manure. Eulaius and other ornamental grasses are often used in place of straw to wrap case and other bushes if they are where the sun will strike them or in positions exposed to cold, bleak winds.

Bridge Ethics. From Vanity Fair

In he abie to make a good fourth at bridge gives one the entrée everywhere nowadays. A sound declaration covers a multitude of sins while if you hold four aces in a "no trump you may commit all the crimes in the calen-dar, and still be a member of smart society.

AMUSEMENTS

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